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H + H

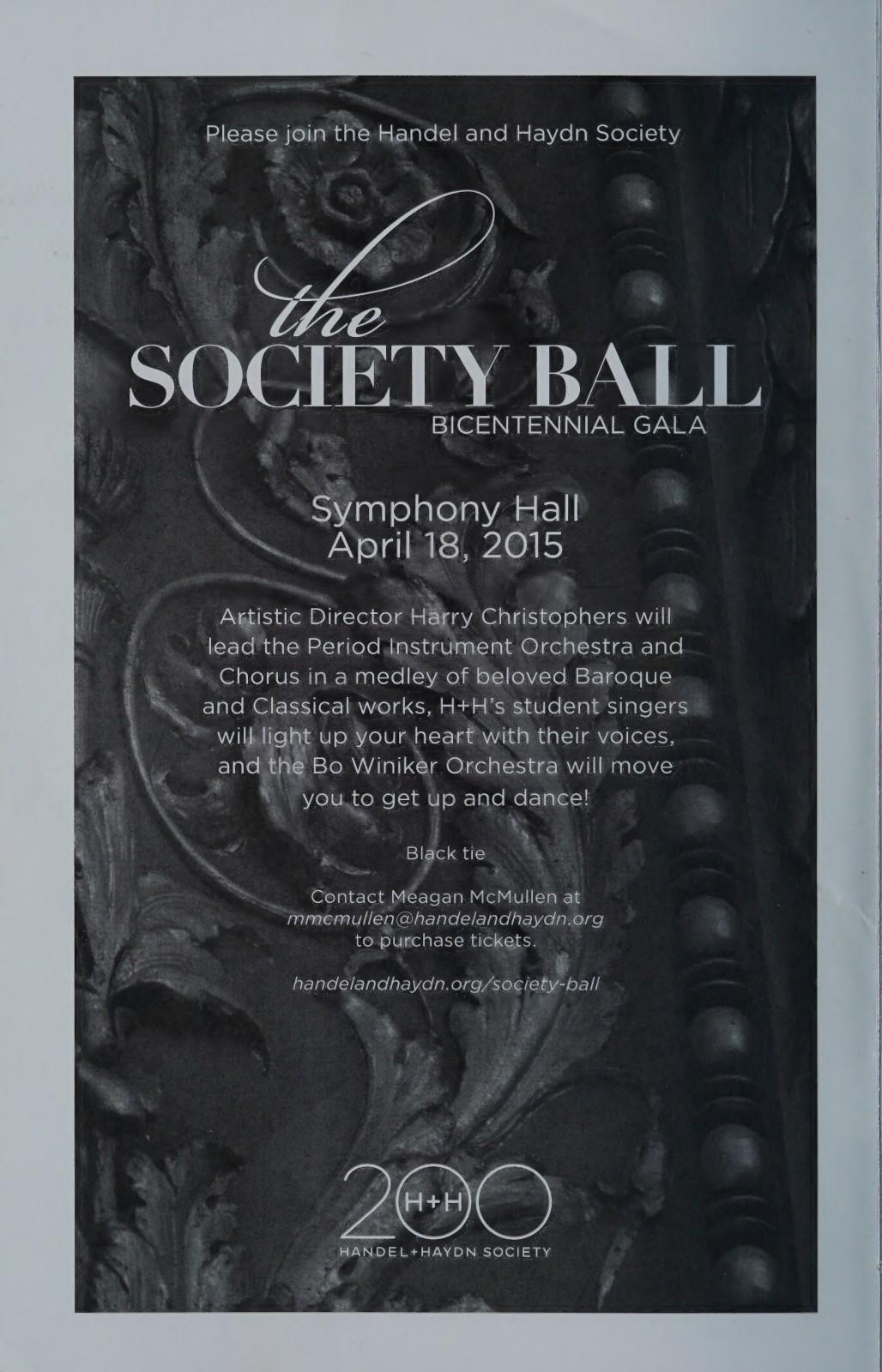
HANDEL + HAYDN SOCIETY

HARRY CHRISTOPHERS ARTISTIC DIRECTOR

ALL HAYDN

JANUARY 23 + 25, 2015
AT SYMPHONY HALL

2014-2015 BICENTENNIAL SEASON



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BICENTENNIAL GALA

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FROM THE EXECUTIVE DIRECTOR AND CEO

It brings me great pleasure to wish you well for the New Year, and to welcome you to this Haydn program. I am also grateful for your unwavering support of the Handel and Haydn Society as we celebrate 200 years of existence. You are the life of this organization, inspiring the music we perform on stage.

Last month, H+H received from an anonymous donor a generous gift to endow the Artistic Director chair. The chair, currently held by Harry Christophers, will now be named *The Bicentennial Chair*, in honor of the 200th anniversary celebration. This new endowment will ensure a strong and sustainable future for the Artistic Director position, enabling H+H to retain the finest artistic leaders for many years to come. Our capital campaign is making great strides, and I invite you to participate. There is no gift that is too small to ensure a bright musical future for upcoming generations.

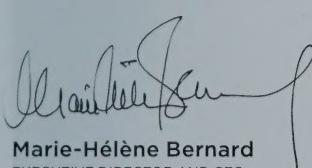
We have planned an exciting 2015–2016 Season for you. As you can see on pages 28 and 29, highlights for next season include an all-Classical program with Mozart's Requiem and three of the greatest works ever written: Bach's *St. John Passion*, and Handel's *Messiah* and *Saul*, all featuring exceptional soloists. Richard Egarr will appear on two occasions as soloist and conductor, and will be joined by fortepianist Robert Levin who will delight us in Beethoven's Fourth Piano Concerto. Aisslinn Nosky will continue her series of Haydn violin concertos and lead her own specially tailored chamber music program, showcasing the Beethoven Septet.

There are substantial savings involved in renewing by the March 29 deadline, and I encourage you to secure your subscription at the hall today. I want to thank you for continuing your patronage and subscribing to our 2015–2016 Bicentennial Season.

I look forward to seeing you often at H+H in 2015.



PHOTO: GRETA HEN HELENE



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ABOUT THE HANDEL AND HAYDN SOCIETY

Founded in Boston in 1815, the Handel and Haydn Society (H+H) is considered America's oldest continuously performing arts organization. H+H celebrates its Bicentennial in 2015 with a series of special concerts and initiatives to honor 200 years of music making. Under Artistic Director Harry Christophers' leadership, H+H's mission is to enrich life and influence culture by performing Baroque and Classical music at the highest levels of artistic excellence, and by providing engaging, accessible, and broadly inclusive music education and training activities. H+H's Period Instrument Orchestra and Chorus present live and recorded historically informed performances of this repertoire in ways that stimulate the musical and cultural life of the Greater Boston community and beyond.

H+H's esteemed tradition of innovation and excellence began in the 19th century with the American premieres of Handel's *Messiah*, Haydn's *Creation*, and Bach's *St. Matthew Passion*. Today, H+H is widely known through its local subscription series, tours, concert broadcasts on 99.5 WCRB and National Public Radio, and recordings. H+H's first recording with Harry Christophers, *Mozart Mass in C Minor*, was issued in September 2010 on the CORO label. Subsequent releases include *Mozart Requiem* (2011), and *Coronation Mass* (2012), as well as the critically acclaimed *Haydn, Vol. 1* (September 2013) and the best-selling *Joy to the World: An American Christmas* (October 2013). Special CDs being recorded for the Bicentennial include *Handel Messiah* (currently on sale) and *Haydn The Creation* (scheduled for October 2015).

As a 21st-century performing arts organization, H+H's primary roles are to perform and educate, and to serve as a resource center and community partner. The Karen S. and George D. Levy Education Program, established in 1985, reaches 10,000 children each year in underserved Greater Boston communities. H+H also maintains partnerships with cultural and higher educational institutions. It offers college students opportunities to learn about and perform Baroque and Classical music; presents public programming at libraries, community centers, and museums; and hosts free lectures and symposia.

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ARTISTIC DIRECTOR'S NOTE **HARRY CHRISTOPHERS**

So often Haydn is referred to as the Master of the Symphony, but he is actually the master of so many forms. In this program, you can witness first hand that development from his early symphony *Le Midi* to his much later Paris symphony *La Poule (The Hen)*.

The first concert I ever gave with H+H was at the Esterháza Palace in Eisenstadt in August 2006. We performed *Le Midi* on the very stage Haydn first performed it for his new employer, Prince Paul Anton Esterházy. Directly overhead were the ceiling paintings of *Le Matin*, *Le Midi*, and *Le Soir*—a very clever way for Haydn to impress his new employer. These are very much concertante symphonies with the flutes, violin, and cello taking center stage.

Thirty years later, Haydn's fame had spread across Europe. Although he was still employed at court, Parisians in particular had taken Haydn's music to their hearts. Symphony No. 83 shows just how much his symphonies had transformed from those early years, not only in orchestral size but also in individuality. It has been nicknamed *The Hen* because of a clucking dotted-note motif that first appears in the oboe against which Haydn makes the violins play a jerky appoggiatura theme. Fun, yes, but there is also great drama and theatricality.

We also continue our cycle of Haydn's violin concertos with our inspirational concertmaster, Aisslinn Nosky, at the helm. Considering they weren't even published until the 20th century, they are sadly seldom performed. We are again here to redress that, this time with his C Major concerto. I am so looking forward to Aisslinn bringing Haydn's intentions to life.



PHOTO: JAMES DOYLE

PROGRAM ALL HAYDN



JANUARY 23, 2015 AT 7.30PM
JANUARY 25, 2015 AT 3PM
SYMPHONY HALL

Harry Christophers, *conductor*
Aisslinn Nosky, *violin and leader*
Period Instrument Orchestra

Symphony No. 7 in C Major, Hob. I:7, *Le Midi*

Joseph Haydn
(1732-1809)

Adagio-Allegro

Recitative

Menuet

Finale: Allegro

Violin Concerto in C Major, Hob. VIIa: 1

Allegro moderato

Adagio

Finale: Presto

Aisslinn Nosky, *violin and leader*

INTERMISSION

Overture to *Lo Spezziale*, Hob. Ia: 10

Symphony No. 83 in G Minor, Hob. I:83, *La Poule (The Hen)*

Allegro spiritoso

Andante

Menuet: Allegretto

Finale: Vivace

RELATED EVENT

H2 Young Professionals After-Party

Friday, January 23, 2015 after the performance
Haru Restaurant, 55 Huntington Ave

Audience members who are young professionals or young professionals at heart are invited to attend.

Program Sponsors

The program is generously underwritten by Julia D. Cox.

The artists' appearances are made possible by the generous support of the following individuals:

Jeffrey S. Thomas, sponsor of Harry Christophers, conductor

Betty Morningstar & Jeanette Kruger, sponsors of Aisslinn Nosky, violin

John & Pamela Gerstmayer, sponsors of the Handel and Haydn Society Period Instrument Orchestra

Anne & David Gergen, season sponsors of Guy Fishman, cello

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TODAY'S PERFORMANCE IS BEING RECORDED FOR COMMERCIAL RELEASE.

We ask for your help in creating a positive concert experience for the performers and those around you. Cell phones and other audible devices should be switched off during the concert.

The Handel and Haydn Society is grateful to the Peacewoods Charitable Fund and Peter G. Manson & Peter A. Durfee for supporting the *Haydn Vol. II* recording.

Photography and recording of any kind are strictly prohibited.

The concert runs approximately 1 hour and 45 minutes including intermission.

Food and beverages are not permitted inside the hall.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council and the National Endowment for the Arts.

The Handel and Haydn Society is a proud member of Chorus America (chorusamerica.org), a national organization that supports and promotes professional, volunteer, and youth choruses, and of Early Music America (earlymusic.org), a service organization that supports the field of early music in North America.

Program book printed by The Graphic Group.

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HARRY CHRISTOPHERS, CBE

ARTISTIC DIRECTOR

The Bicentennial Chair

The 2014–2015 Bicentennial Season marks Harry Christophers' sixth as Artistic Director of the Handel and Haydn Society. Since his appointment in 2009, Christophers and H+H have embarked on an ambitious artistic journey toward the organization's 2015 Bicentennial with a showcase of works premiered in the US by H+H since 1815, broad education programming, community outreach activities and partnerships, and the release of a series of recordings on the CORO label.

Christophers is known internationally as founder and conductor of the UK-based choir and period-instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, Australia, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th- and 21st-century music. In 2000, he instituted The Choral Pilgrimage, a tour of British cathedrals from York to Canterbury.

He has recorded over 120 titles for which he has won numerous awards, including the coveted Gramophone Award for Early Music and the prestigious Classical Brit Award in 2005 for his disc *Renaissance*. His CD *IKON* was nominated for a 2007 Grammy and his second recording of Handel's *Messiah* on The Sixteen's own label CORO won the prestigious MIDEM Classical Award 2009. In 2009, he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award, and The Sixteen won the Baroque Vocal Award for *Handel Coronation Anthems*, a CD that also received a 2010 Grammy Award nomination as did *Palestrina, Vol. 3* in 2014. From 2007 he has featured with The Sixteen in the highly successful BBC television series *Sacred Music*, presented by actor Simon Russell Beale. The latest hour-long program, devoted to Monteverdi's Vespers, will be screened in 2015.

Harry Christophers is principal guest conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields. In October 2008, Christophers was awarded an Honorary Degree of Doctor of Music from the University of Leicester. He is an Honorary Fellow of Magdalen College, Oxford and also of the Royal Welsh Academy for Music and Drama and was awarded a CBE (Commander of the Order of the British Empire) in the 2012 Queen's Birthday Honors.



PHOTO: STEPHEN NELSON



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HANDEL AND HAYDN SOCIETY ARTIST PROFILE

Aisslinn Nosky, violin and leader

Aisslinn Nosky, who was appointed Concertmaster of the Handel and Haydn Society in 2011, is performing as soloist and leader for her second all-Haydn program for H+H. With a reputation for being one of the most dynamic and versatile violinists of her generation, Nosky is in great demand internationally as a soloist, leader, and concertmaster. Recent collaborations include the Thunder Bay Symphony, the Lameque International Baroque Festival Orchestra, Arion Baroque Orchestra, the Calgary Philharmonic, Collegium Musicum Hanyang, and Tafelmusik Baroque Orchestra.

Nosky is also a member of I FURIOSI Baroque Ensemble. For over a decade, this innovative Canadian ensemble has presented its own edgy and inventive concert series in Toronto and toured Europe and North America, drawing new audiences to Baroque music. With the Eybler Quartet, Nosky explores repertoire from the first century of the string quartet literature on period instruments. The Eybler Quartet's latest recording of Haydn's Opus 33 string quartets was released to critical acclaim in 2012, as well as her 2013 CORO recording of Haydn's Violin Concerto in G Major with the Handel and Haydn Society.

Since 2005, Nosky has been a highly active member of Tafelmusik Baroque Orchestra and has toured and appeared as soloist with this internationally-renowned ensemble.



PHOTO: STURZENBERG

ANDRIS NELSONS
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DORMAN, PROKOFIEV & SCHUMANN

THU JAN 29 8PM

FRI JAN 30 1:30PM

SAT JAN 31 8PM

Asher Fisch, conductor
Julian Rachlin, violin
DORMAN *Astrolatry*
PROKOFIEV Violin
Concerto No. 2
SCHUMANN Symphony
No. 1, *Spring*



VLADIMIR JUROWSKI

LIADOV, BIRTWISTLE & STRAVINSKY

THU FEB 12 8PM

FRI FEB 13 8PM

SAT FEB 14 8PM

Vladimir Jurowski,
conductor
Pierre-Laurent Aimard,
piano
LIADOV *Baba-Yaga,*
Kikimora, From the
Apocalypse, and *Nenie*
BIRTWISTLE *Responses:*
Of sweet disorder and
the carefully careless,
for piano and orchestra
(American premiere;
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STRAVINSKY *The Firebird*
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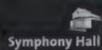
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2014-2015 SEASON
SEPTEMBER 18-MAY 2



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HANDEL AND HAYDN SOCIETY PERIOD INSTRUMENT ORCHESTRA

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Aisslinn Nosky+
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Tatiana Daubek
Adriane Post
Krista Buckland Reisner
Jane Starkman
Guimmar Turgeon

Violin II

Christina Day Martinson*
ASSOCIATE CONCERTMASTER
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David Miller*
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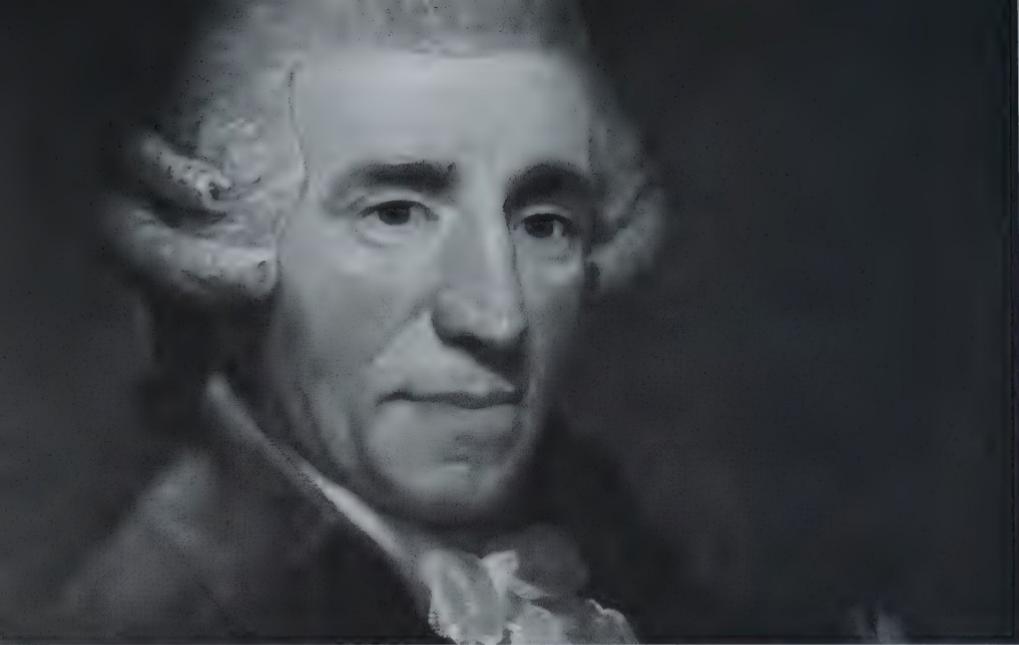
Fortepiano

Dylan Sauerwald

+ Concertmaster

* Principal

*String players are
listed alphabetically,
after the principal*



PROGRAM NOTES **AN ORIGINAL**

The term “genius” is often used to describe someone or something we—the viewer, the outsider—feel we do not fully understand. The genius of Haydn lies in how his music is not only immediately accessible but also rewards repeated listening and more in-depth study. Haydn once remarked that the isolation and geographic distance of the Esterházy court from Vienna was a great learning experience because he had no choice but to develop his own style as a composer. Haydn’s attitude of finding his own way is as evident in his life as in his music.

Born in 1732, Haydn was the son of a wheelwright. As a young boy, he sang in the church choir in the town of Hainsburg. When he was about eight years old, Haydn became a choirboy at St. Stephen’s Cathedral in Vienna where he remained for the next ten years. In the days after leaving St. Stephen’s, because his voice had changed, Haydn later recalled that he

had to “eke out a wretched existence” by teaching, playing organ and violin for church services, and performing in instrumental ensembles. Nicola Porpora, a music teacher and composer, hired Haydn as an accompanist. Later, Haydn said he had learned a great deal about singing and composition from Porpora.

At the age of 26, Haydn became a court musician, which provided him with steady employment and income. Three years later, he accepted a more important position as Vice-Kapellmeister for the Esterházys, one of the most powerful and influential families in Austria. As a member of the Esterházy household, Haydn was required to wear livery or court dress. His jacket would have been bright blue. Haydn was promoted to Kapellmeister in 1766 and remained actively employed by the family until 1790, when Prince Nikolaus, head of the family since 1762, died and his successor disbanded the court

Period and Modern Instruments: Strings

If a composition were played by both a period-instrument and modern ensemble, one of the most audible differences between the two would be the pitch. Orchestras today tend to tune to A=440 (or a little higher) while period-instrument ensembles tune to about A=420 (or a little lower). Differences in construction between modern instruments and those from the 17th and 18th centuries can help explain the tuning pitches. For example, the fingerboard of a period string instrument is slightly shorter, thereby affecting how the instrument is played. Bows, too, are constructed and held differently; in performance, only the middle section of the period-instrument bow is used in sound production. In addition, violins and violas had no chin rests in the 17th and 18th centuries.

Period-instrument strings are made of gut rather than steel, producing a different, mellower—even sweeter—sound quality. Gut strings are another reason why period instruments are tuned at a lower pitch than modern ones.

VIOLINS:

Top: An 18th-century violin (left) and modern violin (right) are of the same general size and shape.

Middle: One distinct difference is the addition of a chin rest, an early 19th-century invention, to the modern violin (top). Also, the fingerboard of the modern violin is longer.

Bottom: On closer examination, the neck of the modern violin (top) is positioned at a sharper angle in relation to the body of the instrument, placing more tension on the strings.

BOWS:

An early violin bow (top) is shorter and shaped differently from its modern counterpart (bottom). The shape of the longer modern bow (bottom) helps to create a longer, sustained sound while the shape of the shorter early bow (top) makes it easier to produce distinct articulations.



The World Beyond

1732

Haydn is born in Rohrau, Lower Austria.

1742

Faneuil Hall opens. Instigated by Peter Faneuil, the design was approved at a town meeting in 1740 provided that a building included a 1,000-seat meeting hall and that strolling vendors would be allowed to continue selling in the area.

1755

Marie Antoinette is born in Vienna. The youngest daughter of Maria Theresa of Austria, she became the Queen of France in 1774. She was executed in 1793.

1761

Haydn composes his Symphony No. 7, *Le Midi* and probably the Violin Concerto in C Major.

1766

At a London art exhibition, *Boy with a Flying Squirrel (Henry Pelham)* by John Singleton Copley (1738–1815) receives a somewhat mixed response. (His portrait of Paul Revere is completed two years later.)

1768

Haydn's opera *Lo speziale* premieres at Esterháza.

1770

During the Boston Massacre, Crispus Attucks, a runaway slave from Framingham, is killed along with four others. A public funeral is held at Faneuil Hall for all but Patrick Carr, an Irish-Catholic tailor. Four of the six British soldiers accused in the massacre stand trial and are acquitted.

1780

With the reign of Joseph II, religious minorities in Austrian lands, including Protestants and Jews, are granted equal rights under the law.

1784

Haydn is commissioned to compose six symphonies for Paris.

1788

Fire destroys over 800 buildings in New Orleans.

1789

Massachusetts passes a law requiring that girls be allowed to go to school between April and October.

1798

Because African-American children are not permitted to attend Boston public schools, residents establish their own school.

1809

Haydn dies in Vienna.

orchestra. Haydn was given a pension by the new prince; however, he was free to pursue other composing opportunities as well. At this time, the violinist and entrepreneur Johann Peter Salomon invited Haydn to England. Because this first trip was so successful, a second tour was arranged for 1794–1795.

After his second trip to England, Haydn turned to writing vocal music, including the oratorios *The Creation* and *The Seasons*. He composed less as he grew older, but his music remained an important part of concert life in Europe and America.

In July 1805, Haydn received a medal and diploma from the Paris Conservatory. One of the many awards given to the composer, this medal, delivered by the composer Luigi Cherubini, was a sign of respect and acknowledged Haydn's importance to musical life in Paris. Even Napoleon Bonaparte, after occupying Vienna in 1809, showed his respect for Haydn by placing an honor guard outside the composer's home. Haydn died on May 31, 1809.

The works on this program were written in the 1760s and 1780s. Symphony No. 7 in C Major (*Le midi*) was composed in 1761. It, along with Symphonies 6 and 8, make up a trilogy of pieces, each of which depicts a different time of day: morning, noon, and evening. The idea to compose symphonies associated with the passing of a day may have been suggested to Haydn by his new employer, Prince Paul Anton Esterházy. The slow introduction to Symphony No. 7 is a bold, even regal-sounding opening statement that prepares for the subsequent fast section, all the while highlighting specific instruments of the orchestra in a

concertante or concerto-like setting. This symphony is scored for flute, oboe, bassoon, horn, strings, and continuo (played on fortepiano for today's performance).

Haydn marked the opening of the second movement Recitativo, indicating the kind of rhythmic freedom associated with the recitative, the vocal style during which most of the storytelling occurs in opera. The solo violin will tell a musical story in this movement, with support and interjections from the strings and oboes. As expected, following a recitative is a more lyrical section for soloist. Now the flutes are heard instead of oboes and the concertante style returns until the end of the movement, when the violin and cello emerge as soloists.

Although the oboes return in the third movement, the bassoon, horn, and cello are the featured instruments of the Minuet; in the Trio, the bass is featured. The Finale seems to pick up where the first movement left off; that is, two solo violins begin the movement and are answered by an orchestra that includes both flutes and oboes.

Haydn's decision to highlight certain instruments of the orchestra reflects his familiarity with the members of the Esterházy orchestra. Prince Paul Anton could easily boast he had one of the great violinists in the area, Alois Luigi Tomasini (1741-1808). Initially hired in 1757 as a servant to the prince, Tomasini received some musical training in Venice and may have been a violin student of Leopold Mozart. When Haydn arrived at the Esterházy court in 1761, Tomasini was the first violinist. Soon after, he was promoted to concertmaster. Only Haydn and Tomasini were granted pensions when the court ensemble was disbanded in 1790, and when Prince Nikolaus II reinstated the Esterházy Hofkapelle (court ensemble), Tomasini returned as

its leader. With his reputation as a virtuoso, Tomasini frequently toured as a soloist, experiences he described in 1801 as his "habitual winter journeys."

In his personal catalog of works, Haydn wrote "for Luigi" next to the Violin Concerto in C Major, Hob. VIIa:1, probably one of the earliest of the four extant violin concertos from Haydn's first years with the Esterházy family. The work follows certain conventions common to mid-18th-century concertos. It is in three movements, scored for strings (and harpsichord). While it contains sections that feature the soloist, the soloist is also expected to play as part of the full ensemble as well.

The soloist's entrance in the first movement is in double stops; that is, the soloist plays two-note chords, the same chords, in fact, that the full ensemble played at the beginning of the movement. This is a subtle demonstration of showmanship: what took two parts (violin I and violin II) is now played by one person. The demands on the soloist then increase as the movement continues. In the second movement, the soloist's line is completely independent from the rest of the ensemble, which provides a steady-pulsed accompaniment by either bowing sixteenth-notes or plucking (pizzicato) eighth notes. The last movement returns to the interactions heard in the first movement, including how Haydn repeats musical figures in sequence; that is, reiterating the same musical idea on different pitches.

Another work from the 1760s, the opera *Lo speziale* (*The Apothecary*) premiered in the fall of 1768 with Haydn conducting. It was the first work performed in the opera house at Esterháza, Prince Nikolaus' new palace. The work had two more performances in Vienna two years later; these performances brought a great deal of attention to Prince Nikolaus Esterházy and his Kapellmeister.

The overture is in three sections, a turbulent opening *Presto* that moves from major to minor, followed by a lyrical section, and finally a brief return to the opening music, now played with even more vigor. The two emotional states presented in the overture reflect the story of the opera, which has only four characters. Three of these characters are in love with the same person, a young woman named Grilletta. One of Grilletta's suitors, the apothecary, who is also her guardian, is interested in her money; the other two love Grilletta, but she loves only one of them. Filled with a series of tricks, disguises, and revelations, the opera ends with Grilletta finally united with the man she loves.

In April 1781, the Parisian ensemble *Concert spirituel* performed Haydn's setting of the *Stabat mater* for voice and orchestra. After this performance, Haydn's music became more popular in Paris. Also in 1781, another group, the *Concert de la Loge Olympique*, one of the best orchestras in Paris, was founded. On its behalf, in 1784, the Comte d'Orgny commissioned a set of six symphonies (Nos. 82–87) from Haydn.

Symphony No. 83 contains Haydn's capricious sense of humor combined with clear and concise musical patterns. Underlying it all is Haydn's masterful sense of unity and his delineation of silence and musical space. In the first movement, *Allegro spirituoso*, the character of the two themes is defined, in part, by the placement of rests. Repetitions of the dramatic opening theme are separated by longer rests; in the second theme, Haydn intersperses shorter rests between almost every note of the melody. This use of rests as part of the melodic line plus a quick embellishment on selected pitches gives this second theme, and symphony as a whole, the nickname "The Hen."

Haydn also utilizes instrument combinations to define sections of a movement. In the *Andante* movement, the winds accent the string lines and the full orchestra is reserved for more dramatic moments. Similarly, in the *Minuet* section, Haydn uses the interplay of smaller groups and full orchestra while the solo flute and violins are featured in the *Trio*. In the final movement, varying wind instruments combine with a dance-like tune in the strings.

When the Handel and Haydn Society was founded, Haydn represented the "new" in music. With his discipline of unparalleled craftsmanship and unlimited musical imagination, Haydn's skill and originality captivated his audiences. The delight of first hearing, however, deepens as new connections within each work are heard.

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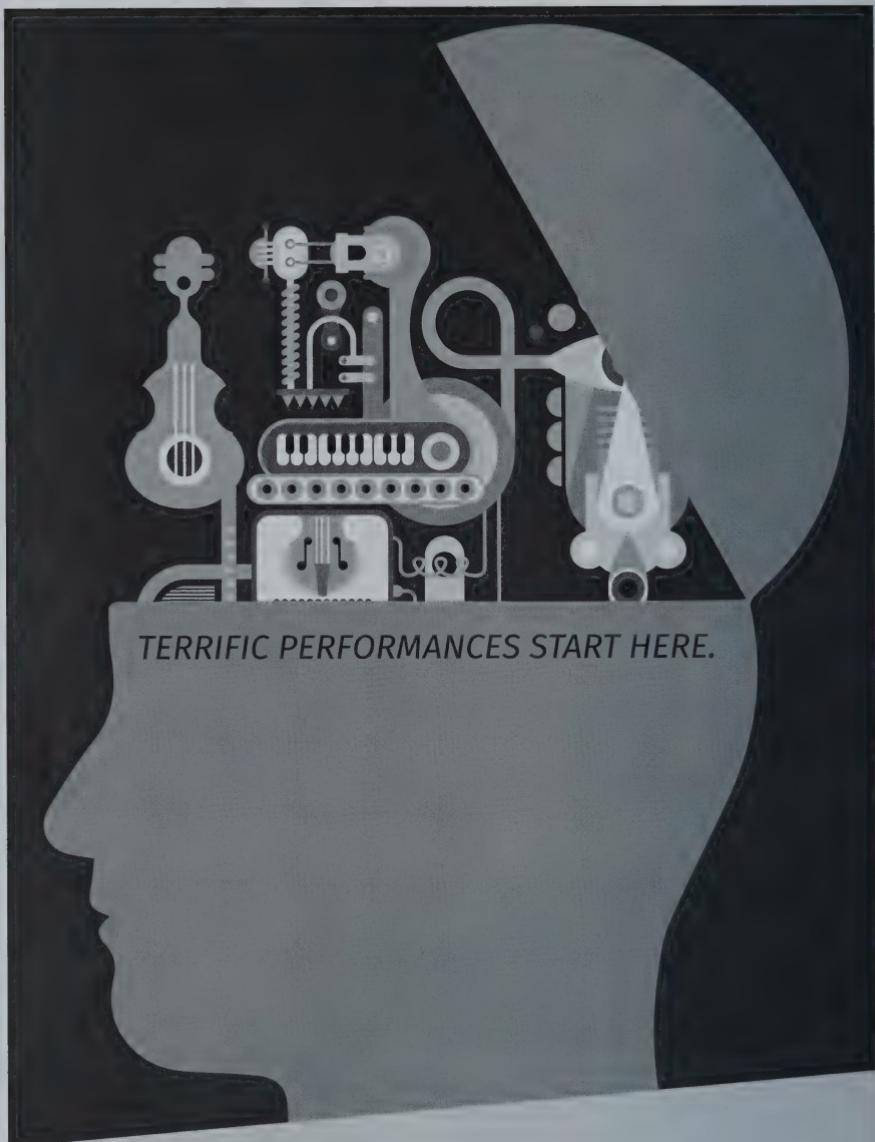
BICENTENNIAL BEAT FROM THE ARCHIVES

200
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(Johann Christian) Gottlieb Graupner (1767–1836), one of the founders of the Handel and Haydn Society, had a close connection to Haydn. He played oboe in the orchestra that premiered Haydn's first set of London symphonies in 1791 and 1792. Born in Germany, Graupner probably received his earliest musical training from his father, an oboist in the local military band. After working in London in the early 1790s, Graupner came to America, living first in South Carolina and then moving to Boston around 1797. In Boston, Graupner became an important figure in the city's musical life as a performer, teacher, and music publisher. In 1809, he founded the Philharmonic Society, a group of approximately 16 amateur and professional musicians who played Haydn symphonies and other works at regular Saturday rehearsals and occasional concerts. Graupner was part of a meeting on March 24, 1815 to discuss the feasibility of forming a singing society in Boston. The first H+H concert on December 25, 1815 was accompanied by the Philharmonic Society with Graupner playing double bass. Graupner and his orchestra continued to accompany H+H performances in the first part of the 19th century.



Explore more items from the archives and learn stories from H+H's past in the book published for H+H's Bicentennial, *The Handel and Haydn Society Bringing Music to Life for 200 Years*. Available for purchase in two full-color editions: a numbered special edition bound in full cloth and signed by Harry Christophers for \$200 and a standard edition for \$40. Take home your copy today from the H+H Shop or order online at handelandhaydn.org/shop.



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March 22, 2.30 + 3.30pm

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February 22, 2015
2pm

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MOZART AND BEETHOVEN

FRI, FEB 13 AT 7.30PM
SAT, FEB 14 AT 7.30PM
SUN, FEB 15 AT 3PM
NEC'S JORDAN HALL

Richard Egarr, conductor

Mozart Mass in C Minor, K. 139.
Waisenhaus Mass
Beethoven Symphony No. 1

Composed at the astonishing age of 13, Mozart's *Waisenhaus Mass* is illuminated by conductor Richard Egarr in this concert also featuring Beethoven's pathbreaking First Symphony.

HAYDN THE CREATION

FRI, MAY 1 AT 7.30PM
SUN, MAY 3 AT 3PM
SYMPHONY HALL

Harry Christophers, conductor
Sarah Tynan, soprano
Jeremy Ovenden, tenor
Matthew Brook, bass-baritone

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MENDELSSOHN ELIJAH

FRI, MAR 6 AT 7.30PM
SUN, MAR 8 AT 3PM
SYMPHONY HALL

Grant Llewellyn conductor
Sarah Coburn, soprano
Christianne Stotijn, mezzo-soprano
Andrew Kennedy, tenor
Andrew Foster-Williams,
bass-baritone

After more than a century and a half, it remains the most dramatic work of its kind ever conceived. Mendelssohn's inspiring, epic *Elijah* was premiered in Boston by H+H in 1848, within a year of the composer's passing.

BACH ST. MATTHEW PASSION

FRI, MAR 27 AT 7.30PM
SUN, MAR 29 AT 3PM
SYMPHONY HALL

Harry Christophers, conductor
Joshua Elickott, tenor (Evangelist)
Roderick Williams, baritone (Jesus)
Joëlle Harvey, soprano
Catherine Wyn-Rogers,
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Matthew Long, tenor
Sumner Thompson, baritone
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H+H SINGS

THUR, JUN 18, 2015
SYMPHONY HALL

Harry Christophers, conductor

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Palestrina *Vineam meam non custodivi*
MacMillan *O Radiant Dawn*
Palestrina *Pulchrae sunt genae tuae*
J.S. Bach *Singet dem Herrn*
Gabriela Lena Frank World premiere
piece, title TBD (with introduction
and narration by David Rockefeller)

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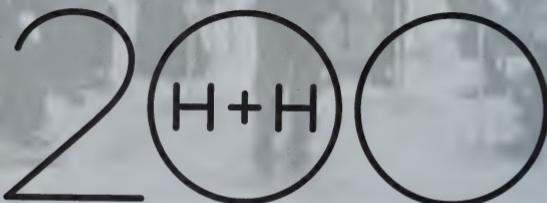
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Oct 2 at 7.30pm + Oct 4 at 3pm
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Harry Christophers, conductor

Lauren Snouffer, soprano

Hannah Pedley, mezzo-soprano

Robert Murray, tenor

Dashon Burton, bass-baritone

Period Instrument Orchestra and Chorus

Haydn: Symphony No. 99

Webbe: *When winds breathe soft*

Mozart: Requiem

BAROQUE MASTERS

Oct 30 at 7.30pm + Nov 1 at 3pm
at NEC's Jordan Hall

Richard Egarr, director and organ

Period Instrument Orchestra

Program includes:

Gabrieli: Canzona a6

Castello: Sonata decima quarta a4

Gabrieli: Sonata for 3 violins

Castello: Sonata duodecima a3

B. Marini: Sonata in echo for 3 violins

Fontana: Sonata for 3 violins

HANDEL MESSIAH

Nov 27 at 7.30pm, Nov 28 at 3pm,
Nov 29 at 3pm at Symphony Hall

Harry Christophers, conductor

Sophie Bevan, soprano

Emily Marvosh, contralto

James Gilchrist, tenor

Christopher Purves, baritone

Period Instrument Orchestra and Chorus

Handel: *Messiah*

BACH CHRISTMAS

Dec 17 at 7.30pm + Dec 20 at 3pm
at NEC's Jordan Hall

Laurence Cummings, conductor

Period Instrument Orchestra and Chorus

Bach: *Der Geist hilft unser Schwachheit auf*

Bach: Cantata 36, *Schwingt freudig euch empor*

Bach: Cantata 133, *Ich freue mich in dir*

Bach: Cantata 140, *Wachet auf, ruft uns die Stimme*

ALL HAYDN

Jan 29 at 7.30pm + Jan 31 at 3pm
at Symphony Hall

Harry Christophers, conductor

Aisslinn Nosky, leader and violin

Period Instrument Orchestra

Haydn: Symphony No. 8, *Le Soir*

Haydn: Violin Concerto in A Major

Haydn: Symphony No. 84

ALL BEETHOVEN

Feb 26 at 7.30pm + Feb 28 at 3pm
at Symphony Hall

Richard Egarr, conductor

Robert Levin, fortepiano

Period Instrument Orchestra

Beethoven: Piano Concerto No. 4

Beethoven: Symphony No. 6

BACH ST. JOHN PASSION

Mar 11 at 7.30pm + Mar 13 at 3pm
at Symphony Hall

Harry Christophers, conductor

Nicholas Mulroy, tenor (*Evangelist and arias*)

Matthew Brook, bass-baritone (*Jesus and arias*)

Sonja DuToit Tengblad, soprano

Emily Marvosh, contralto

Period Instrument Orchestra and Chorus

Bach: *St. John Passion*

MOZART AND BEETHOVEN

Apr 8 at 7.30pm at NEC's Jordan Hall
Apr 10 at 3pm at Sanders Theatre

Aisslinn Nosky, leader and violin

Eric Hoeprich, clarinet

Period Instrument Orchestra

Mozart: Violin Sonata in B-flat Major, K.378/317d
(arr. for clarinet and string trio)

Beethoven: String Trio Op. 9, No. 3

Beethoven: Septet

HANDEL SAUL

Apr 29 at 7.30pm + May 1 at 3pm
at Symphony Hall

Harry Christophers, conductor

Jonathan Best, bass-baritone (*Saul*)

Iestyn Davies, countertenor (*David*)

Robert Murray, tenor (*Jonathan*)

Elizabeth Atherton, soprano (*Merab*)

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Handel: *Saul*

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JANNA COMEAU, H+H SUBSCRIBER



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Read more tributes and memories of H+H in the commemorative magazine published for the Bicentennial. Pick up a copy at the Shop today or online at handelandhaydn.org/shop.

For more information, contact Haley Brown at hbrown@handelandhaydn.org or 617 262 1815.

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A Campaign for H+H



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With a goal of \$12 million, *Instrumental Voices* is the largest fundraising campaign ever mounted by an early music organization in the United States.

The campaign will sustain the vibrancy and continued excellence of H+H by supporting artistic initiatives, expanding educational programs, enhancing H+H's position of prominence in Boston and throughout the greater music community, and sustaining program quality and growth through endowment support.

The *Instrumental Voices* initiative also encompasses funding for the Bicentennial celebrations, including a free outdoor performance of Beethoven's Symphony No. 9, an interactive exhibit at the Boston Public Library, and the world premiere of a new work co-commissioned with the Library of Congress.

Thanks to the many generous donors listed on the opposite page, the campaign is off to a very strong start, but getting across the finish line will require the support of many others. For more information, visit handelandhaydn.org/campaign or contact Mike Peluse, Director of Development, at 617 262 1815 or mpeluse@handelandhaydn.org.

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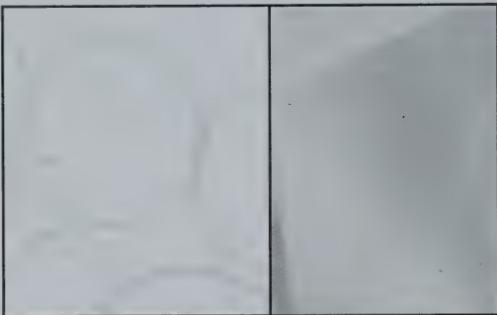
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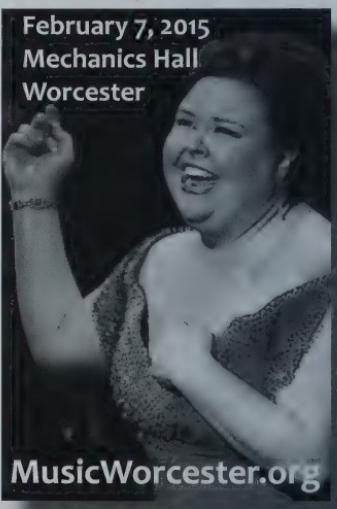
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Lounge and Bar Service: There are two lounges in Symphony Hall: The O'Block/Kay Room on the orchestra level and the Cabot-Cahners Room in the first balcony. Each serves drinks starting one hour before each performance and during intermission.

Coatrooms are located on the orchestra and first balcony levels, audience-left, and in the Cohen Wing.

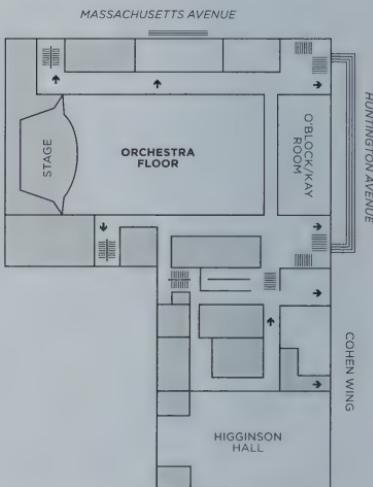
Ladies' rooms are located in both main corridors on the orchestra level, at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right near the elevator, on the first balcony, audience-right, and in the Cohen Wing.

Shop: Handel and Haydn CDs and other merchandise are available to purchase in the Cohen Wing.

IN CASE OF EMERGENCY

Patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please follow any lighted exit sign to the street or follow alternate instructions as directed. Do not use elevators. Walk, do not run.



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Haley Brown
Project Coordinator

Artistic and Education

Ira Pedlikin
Director, Artistic Planning and Education

Bill Pappazisis
Assistant Director, Education

Jesse Levine
Personnel/Production Manager and Music Librarian

Heather Fishman
Education Coordinator

Alyson Greer
Conductor, Young Women's Chorus and Young Women's Chamber Choir

Kevin McDonald
Conductor, Young Men's Chorus

Jennifer Kane
Conductor, Singers and Youth Chorus

Michael Becker
Pianist

Anna Carr
Pianist

Xixi Zhou
Pianist

Michael Driscoll
Lead Musicianship Teacher

Craig McMahan
Musicianship Teacher

Vale Southard
Musicianship Teacher

Sarah Moyer
Soprano, Vocal Quartet

Christina English
Alto, Vocal Quartet

Christian Figueroa
Tenor, Vocal Quartet

RaShaun Campbell
Bass, Vocal Quartet

Julia Scott Carey
Pianist, Vocal Quartet

Jennifer Ashe
Teacher-in-residence, John F. Kennedy School

Seychelle Dunn
Teacher-in-residence, Perkins Elementary School

Sonja Tengblad
Teacher-in-residence, Joseph E. Lee School and Mother Caroline Academy

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Teresa M. Neff, PhD
Christopher Hogwood Historically Informed Performance Fellow

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VOLUNTEER WITH US AND ATTEND CONCERTS FOR FREE!

Volunteers are essential to making our season a success. We need your help with concert operations, mailings, special events, and more.

To learn how to volunteer, contact our volunteer coordinator at volunteers@handelandhaydn.org or 617 262 1815.

ATTENTION, STUDENTS!

Internships are available year-round in the Artistic, Box Office, Development, Education, and Marketing departments. Visit our website for a listing of available internships.

handelandhaydn.org/internships

HANDEL AND HAYDN SOCIETY GENERAL INFORMATION

9 Harcourt Street
Boston, MA 02116

handelandhaydn.org
info@handelandhaydn.org

617 262 1815

Box Office

Hours Monday-Friday, 10am-6pm
Phone 617 266 3605
Web tickets.handelandhaydn.org
Email boxoffice@handelandhaydn.org

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Groups of 10 or more save 20%.
Email groups@handelandhaydn.org
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Pre-Concert Conversations

The Handel and Haydn Society offers Pre-Concert Conversations free of charge to all ticket holders. Talks begin one hour prior to the concert and last 30 minutes.

At this concert, the conversations will be led by Teresa Neff, Historically Informed Performance Fellow.

PRE-CONCERT CONVERSATION LOCATIONS:

Symphony Hall: Higginson Hall
(in the Cohen Wing)
NEC's Jordan Hall and Sanders Theatre: Inside the concert hall

Merchandise

Handel and Haydn offers gift items and recordings featuring the Period Instrument Orchestra and Chorus and guest artists throughout the season. Your purchases help support our education and artistic programming.

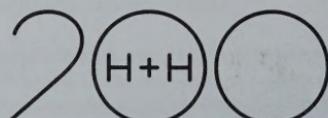
SHOP LOCATIONS:

Symphony Hall: Cohen Wing near Higginson Hall
NEC's Jordan Hall: Orchestra level near the coat room
Sanders Theatre: Memorial Transept outside the hall

Merchandise is also available online at handelandhaydn.org/shop.

Subscribe Today!

Join us for our 2014-2015 Bicentennial Season. Order forms are available at the patron information table in the lobby.



Two hundred years of the Handel and Haydn Society have brought times of great success and great challenge to Boston and our nation. We are deeply committed to the rich benefits of diversity and inclusion that our founders never knew. From volunteers and staff, from audience to musicians, from our mission and leadership, H+H actively promotes a wider world of inclusion. To learn more or share suggestions, please contact Director of Bicentennial and Community Engagement Emily Yoder Reed, ereed@handelandhaydn.org.

SEASON 14 | 15

BACK BAY CHORALE

Boston Globe Fall Arts Preview Critics' Pick



MUSIC OF VIENNA

Saturday 18 October 2014
Sanders Theatre, Cambridge

A CANDLELIGHT CHRISTMAS

Saturday 13 December 2014
Emmanuel Church, Boston

BEETHOVEN: MISSA SOLEMNIS

Saturday 21 March 2015
Sanders Theatre, Cambridge

DURUFLÉ: REQUIEM

Saturday 9 May 2015
Saint Paul's Church, Cambridge

Back Bay
Chorale

SCOTT ALLEN JARRETT
MUSIC DIRECTOR

TICKETS & INFO: bbcboston.org or 617.648.3885

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3 GREAT WAYS TO CELEBRATE THE H+H BICENTENNIA



HAYDN: VOLUME I

Don't miss Concertmaster Aisslinn Nosky's first CD release with H+H in Haydn's rarely-heard Violin Concerto in G Major paired with Haydn's elegant Symphony No. 6 and jubilant Symphony No. 82.

\$15.06



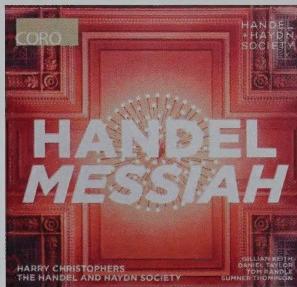
BICENTENNIAL BOOK

*The Handel and Haydn Society:
Bringing Music to Life for 200 Years*

A fascinating account of 200 years of H+H history, from its founding in 1815 and first concerts at King's Chapel through its evolution as a professional ensemble focused on Historically Informed Performance. This book is full of treasures from the archives and personal accounts from two centuries of Bostonians.

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HANDEL MESSIAH

Timed expressly for the Bicentennial, this is H+H's first recording of Handel's powerful oratorio since 2001 and the first under the direction of Artistic Director Harry Christophers. The double CD, recorded live at Symphony Hall in November 2013, is an essential addition to any music lover's collection.

Two-CD Set - \$28.23

Purchase at the H+H Shop, located in the Cohen wing, today or online at handelandhaydn.org/shop

200 years of bringing music to life